# CATALOGUE OF ETCHINGS

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CHARLES A. COFFIN of NEW YORK

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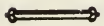
FOR CONVENIENT REFERENCE

THE NAMES OF THE

ARTISTS HEREIN INCLUDED ARE GIVEN

IN ALPHABETICAL ORDER

# List of Artists




Appian, Adolphe

Benson, Frank W.

Bone, Muirhead

Bracquemond, Felix

Brangwyn, Frank

Cameron, David Young

Corot, Jean Baptiste Camille

Daubigny, Charles Francois

Dawe, Henry

Dean, John

Eby, H. Kerr

Gravesande, Charles Storm van's

Haden, Sir Francis Seymour

Haig, Axel Herman

Hassam, Childe

Higgins, Eugene

Jacquemart, Jules

Koepping, Johannes

Laguillermie, Frederick Auguste

Lalanne, Maxime

Lepère, Auguste

Lorraine, Claude (Gellée)

Manet, Édouard

McBey, James

Meryon, Charles

Millet, Jean Francois

Ostade, Adriaen van

Pennell, Joseph

Piranesi, Giambattista

Pissarro, Camille

Raffaelli, Jean Francisque

Roth, Ernest D.

Rousseau, Theodore

Short, Sir Frank (Francis Job)

Smith, Francis Hopkinson

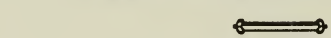
Turner, J. M. W.

Van Dyck, Anthonie

Whistler, James M'Neill

Zorn, Anders

# *List of Etchings*



APPIAN ..... *"Une Mare"*
BENSON ..... *"Nescaupec Indian"*
BONE ..... *"Old and New Gaiety Theatre"*
BRACQUEMOND ..... *"Roseaux et Sarcelles"*
BRANGWYN ..... *"The Apse of St. Walburg"*
CAMERON ..... *"The Veteran"*
CAMERON ..... *"Casa D'Oro"*
COROT ..... *"Souvenir d'Italie"*
DAUBIGNY ..... *"La Vendange"*
DAWE, AFTER TURNER ..... *"Bonneville, Savoy"*
DEAN, AFTER REYNOLDS ..... *"Mercury"*
EBY ..... *"Constant"*
EBY ..... *"Dawn, the 75's Follow Up"*
EBY ..... *"Desert Freight, Algiers"*
GRAVESANDE ..... *"Fishing Boats"*
GRAVESANDE ..... *"Dordrecht"*
HADEN ..... *"Harlech"*
HADEN ..... *"The Village Ford"*
HADEN ..... *"Portrait of F. Seymour Haden"*
HADEN ..... *"Windsor"*
HAIG ..... *"Cloisters of St. Jerome, Belem"*
HAIG ..... *"Windsor"*
HASSAM ..... *"Home Sweet Home Cottage"*
HASSAM ..... *"Toby's, Cos Cob"*
HIGGINS ..... *"Inhabitants of the Archway"*
HIGGINS ..... *"Ever Shifting"*
JACQUEMART ..... *"Crystal Goblet"*
KOEPPING, AFTER REMBRANDT ..... *"Portrait of an Old Man"*
LAGUILLERMIE, AFTER VAN DYCK ..... *"Children of Charles I"*
LALANNE ..... *"The Canal"*

LEPÈRE ..... *"L'Ete de la St. Martin"*

LEPÈRE ..... *"Sur la Seine la nuit"*

LEPÈRE ..... *"La Cathedrale de Rouen"*

LORRAINE, CLAUDE (GELLÉE) ..... *"Dance by the Waterside"*

MANET ..... *"Le Guitariste"*

MCBEY ..... *"The Somme Front"*

MERYON ..... *"Rue des Toiles Bourges"*

MILLET ..... *"Man with a Wheelbarrow"*

MILLET ..... *"Le depart pour le Travail"*

OSTADE ..... *"The Dance at the Inn"*

OSTADE ..... *"Le Fumeur Riant"*

PENNELL ..... *"St. Paul's"*

PENNELL ..... *"New York Stock Exchange"*

PIRANESI ..... *"Interior of Coliseum"*

PIRANESI ..... *"Exterior of Coliseum"*

PIRANESI ..... *"The Tomb of Cecelia Matella"*

PISSARRO ..... *"Sous Bois á l'Hermitage"*

RAFFAELLI ..... *"The Dog Seller"*

ROTH ..... *"A Venetian Doorway"*

ROTH ..... *"Florentine Roofs"*

ROUSSEAU ..... *"Chemin des Roches"*

SHORT, SIR F. ..... *"A Span of Old Battersea Bridge"*

SHORT, SIR F. ..... *"Lucerne, Moonlight"*

SMITH .....
..... *"The Thames Between Southwark and London Bridge"*

SMITH ..... *"Dickens' Grave, Westminster Abbey"*

TURNER ..... *"Woman with Tambourine"*

VAN DYCK .....
*"Portrait of Joannes de Wael"* (*Early proof from Pelzer collection*)

WHISTLER ..... *"Little Arthur"*

WHISTLER ..... *"Black Lion Wharf"*

ZORN ..... *"Kesti, Paysanne de Mora"*

ZORN ..... *"Mona"*

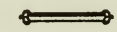
ZORN ..... *"The Old Soldier"*

## ADOLPHE APPIAN

Born, Lyons, France, 1819; Died, 1898

As a painter, Appian was creditable, agreeable, but never epoch-making. To use that last phrase, even of his etchings, would be to say too much for them; but the etchings have an individuality, an accomplishment definite and charming. Appian etched Landscape —Landscape, Light and Distance. People—except as landscape figures excellently stationed, fill no important function in his work. Sometimes they may be absent from his plates altogether. What is seldom absent is Architecture—and that reminds us of Humanity; assures us we are in an inhabited and civilized world. And whether in Savoy or in the Ain, or in the Alpes Maritimes, the Landscape of Appian with his introduction of Architecture and his sense of natural construction besides, has always dignity and quietude.

FREDERICK WEDMORE



## FRANK W. BENSON

Born, Salem, Mass., March 24, 1862

Painter-Etcher. His early days were spent as a pupil of Boston Museum School; Boulanger and Lefebvre in Paris. Member: ANA, 1897; NA, 1905; Ten Am. P.; Natl. Inst. A. L.; Chicago SE; Port P.; P.-G.; Boston G. A.; Brooklyn SE Awards; Third Hallgarten prize, NAD, 1889; Clarke prize NAD, 1891; Medal Columbian Exp., Chicago, 1893; Medal Mechanics Assn., Boston; Ellsworth prize, AIC; Cleveland Art Assn. prize; Jordan prize, Boston, $500 in 1894 and $300 in 1895; Boston A. C. prize, $1,000 in 1895 and $100 in 1896; Shaw purchase SAA, 1896; chronological medal, C. I. Pittsburgh, 1896; second class medal ($1,000) C. I. Pittsburgh, 1899; silver medal, Paris Exp., 1900; silver medal, Pan-Am. Exp., Buffalo, 1901; Lippincott prize, PAFA, 1903, gold medal ($1,500) CI Pittsburgh, 1903; 2 gold medals St. Louis Exp., 1904; Proctor prize, NAD, 1906; gold medal, AC Phila., 1906; second prize, Corcoran Gallery, Washington, 1907; Temple gold medal, PAFA, 1908; silver Harris medal, AIC, 1909; Palmer medal and prize ($1,000) AIC, 1909; Palmer medal and prize ($1,000) AIC, 1912; Logan prize ($25), Chicago SE, 1918, first W. A. Clark prize ($2,000) and Corcoran gold medal, Corcoran Gallery, Washington, 1919.

## MUIRHEAD BONE

Born, Glasgow, 1876;

Muirhead Bone acquired from his early training as an architect an eye for exactness of construction and a feeling for fundamental organization. It was his own application which gave his technique sureness of handling. The further he progressed the more his interest in drawing became dominant until he relinquished architecture altogether.

His earliest etchings and dry points date from 1898. He may have greatly admired the work of the great masters but his etching technique was done independently. In Leith, 1898, he attended a life-class and that same year produced dry point sketches and portraits. In 1899 he produced his "Etchings of Glasgow."

In 1901 Bone settled in London and his first important exhibition was held there in 1902. Up to this time all of his works were confined to Great Britain. In 1903 he married Miss Dodd, whose novel "Children's Children," he illustrated in 1908.

During the European war Bone was commissioned by the British Government as Officer in France with full power from the War Office to make sketches and drawings as permanent records which will eventually be placed in the British Museum.

## FELIX BRACQUEMOND

Born, Paris, 1833; Died, 1914

The etchings of Bracquemond are very like the man who made them. He is a great, strong, virile man, and this forceful personality is reflected in every picture that he has made. As a technician in etching he is, perhaps, supreme; but he is not as well-known among American connoisseurs as he deserves to be, and for the reason that his robust nature always scorned to descend to more or less feeble prettiness.

Bracquemond has won all the official honors of the Paris Salon,—even to the supreme recompense of the Medal of Honor,—and in Beraldi's twelve volumes, "Les Graveurs du XIX éme Siécle," the author devotes the whole of his third volume to the etchings of Bracquemond. Beraldi writes of him:

"He is one of the artists who have most powerfully contributed to the revival in France of original painter-etching. The art could not have found a stronger champion. Robust in mind as he is in body,

persevering, confident in himself in spite of those difficulties which beset so many budding artists of talent, such obstacles only served to make him stronger. He never had a teacher, but formed his style all alone."

## FRANK BRANGWYN

Born, Bruges, Belgium, 1867; of English parents

In 1904 Brangwyn was considered as an etcher—yet unknown. By June, 1908, he was the author of One Hundred and Thirty-three prints. Although the principles on which his work proceeded—his aim, for instance, to decorate and enrich a given surface, as Sculpture decorates building—may be assumed to have been fixed before he executed even the first of his etchings, it is certain that very little in his earliest etchings rose to the level of impressive execution afterwards attained.

## DAVID YOUNG CAMERON

Born, Glasgow, June 28, 1865

David Young Cameron was the third son of Robert Cameron, a learned minister of the Scottish Church. Having completed his education at Glasgow Academy, he started on a mercantile life, much against the wishes of his father. Shortly after entering the commercial world, Cameron decided to study art at the Glasgow Art School, where he worked for several years before and after office hours. In 1885 he retired from business to enter the Edinburgh School of Art and the same year joined the Scottish Atelier Society.

Cameron was elected an Associate of the Royal Society of Painters-Etchers in 1889, and in 1904, the same evening as John Singer Sargent, he was chosen Associate of the Royal Society of Painters in Water-Colours; a month later he became Associate of the Royal Scottish Academy. He is also a member of the International Society, the Royal Scottish Society of Water-Colour Painters, the Society of Twelve, the Berlin and Munich Secessionists, and in the summer of 1911 the Glasgow University conferred on him the honorary degree of LL.D.

## JEAN BAPTISTE CAMILLE COROT

Born, Paris, 1796; Died 1875

Corot took a prepared copperplate and drew in the outlines and masses of the well-known SOUVENIR DE TOSCANE, but did not

proceed to the biting process. Some years later Bracquemond discovered it in a nail box at Corot's studio and begged the master to complete it, offering to take charge of the biting in. Corot then took the plate and added the tones and details of the final state. This was his first etching and he was then in the fifties of his own life and of his century. There was something in the use of mordants and acids that seemed to frighten Corot and he always called in some good friend such as Bracquemond, Michelin or Delaunay to assist in this delicate process.

As his store of knowledge increased, he gave freer rein to poetic sentiments, both in choice of subjects and in their manner of treatment. Yet he never became satisfied with himself. After nearly fifty years of constant labor he said one day to Daubigny, "I am not satisfied; I lack manual skill." To which Daubigny replied, "How's that—you lack skill? You put nothing on your canvas and everything is there!"

His skies and clouds, sketched freely, convey, however, a surprising sense of lightness and movement. Whatever the manner of treatment, seen from the right distance, his best plates vibrate with decorative and poetic suggestions.

## CHARLES FRANCOIS DAUBIGNY

Born, Paris, 1817; Died Paris, 1878

One of the most distinguished French landscape painters and etchers of recent years. He first exhibited at the Salon of 1838, and obtained medals in 1848 and 1853, besides medals at the Paris Universal Exhibitions of 1855 and 1867. His etchings are characterized by their purity and effect.

## HENRY DAWE

Born, Kentish Town, England, 1790; Died, Windsor, 1848

Henry Dawe, engraver and subject painter, was taught by his father, Philip Dawe, the engraver, and he also studied in the schools of the Royal Academy. He assisted Turner in the "Liber Studiorum," and mezzotinted many of his brother's portraits. As a painter, he exhibited at the Society of British Artists, of which he was elected a member in 1830.

## JOHN DEAN

Born, London, 1750; Died, 1798

John Dean was a pupil of Valentine Green.

His prints are dated from 1776 to 1789, from three successive addresses in Soho; in the last of these a fire occurred which destroyed nearly all his plates and stock of prints.

The character of his work is delicacy of execution, carried to such an extent that, to a superficial observer, his prints seem faint. They are, however, most clear and artistic; there is nothing in them to corroborate his being a pupil of Green's; but they show a connection with J. Walker, and it is worthy of remark that Dean and Walker have been most successful in the renderings of the exquisite paintings of Romney.

Dean engraved many subjects, Reynolds, Hoppner, Morland, and others.

## H. KERR EBY, AMERICAN

Born, Tokio, Japan, October 19, 1890

Mr. Eby enlisted in June, 1917, immediately upon the entrance of the United States into the war, and served in France till the end of the conflict as Sergeant in Company B, 40th Engineers, participating in the momentous battle of Chateau-Thierry, in the all-American St. Mihiel drive, and in the arduous fighting of the Argonne. It is a record that does honor to any man. Submerged in the ranks, condemned to a bitter apprenticeship, his situation may be considered fortunate, as it was severe—the only way to knowledge. Thus only may one learn to know a soldier's life, which is a proud and yet a wretched thing. Deprivation and self-denial are his daily portion.

Mr. Eby may be taken as an example of one who has had the happiness to profit by his opportunity. Though young, his art has grown and expanded in the war. For all his bitter experience, there is evidence he must have felt something like affection for a soldier's life. He sees it beautifully; and there is no seeing beautifully without premonitions of love. The melancholy that envelops his troops wearily marching, or hangs like a veil of sorrow over the mud-soaked desolate landscapes, is not that of despair, but, sweetened by hope, wears rather a resemblance to a lover's melancholy.

Viewing Mr. Eby's prints and sketches drawn with so sensitive and refined an art, one can but regret that his active duties per-

mitted him so small an opportunity for the exercise of his talents in France. The pictures he offers, however, we should be grateful for, since they make a genuine addition to the sum contributed by the Great War, not as documents merely, but works of art, showing us an historic scene viewed with sincerity, and with an abiding sense of beauty. Happily for us this artist came back not empty-handed which rouses the hope that, like him, out of the ranks shortly will emerge many more.

## CHARLES STORM VAN'S GRAVESANDE

Born, Bréda, Holland, 1841

Under the influence of Felicien Rops, the Belgian artist, Charles Storm van's Gravesande etched his first plate in Brussels in 1868, and in 1873 published his first serious work, a set of thirteen etchings, which included "Au Bord du Gein pres Abconde" and "Entree de Foret," two plates which took immediate rank with famous masterpieces in etching.

The art of van's Gravesande has been one of increasing growth. The exquisite tenderness which characterized his early prints, a charm which may have directly resulted from the natural flush of hesitancy of an artist seeking expression for his poetic fancies in a medium whose depths were still unsounded, gives way in his later plates to vigour and commanding force, the outgrowth of his superb mastery of technical difficulties and the broadening of his intellectual powers.

## SIR FRANCIS SEYMOUR HADEN

Born, London, September 16, 1818; Died, 1910

The work of the famous etcher Seymour Haden, the surgeon, is one of the most remarkable features in the history of etching. That a man busy and successful in an exacting profession should turn to an equally exacting art and achieve such masterpieces with consummate ease is simply astounding. Further, not only by his work did he provide a new stimulating influence on etching, but by his writing he impressed his theories and outlook firmly and indelibly on the mind of succeeding generations.

He etched with a quick, simple suggestion and free, vigorous line that sometimes leave his prints almost incomplete. His was the successful faculty of selection, possible only to a mind acute and alert in instant transmission of impulse, which he recorded rapidly and unhesitatingly.

## AXEL HERMAN HAIG

Born, Katthamra, 1835; Died, 1922

The works of few etchers have achieved a wider and more general popularity than have those of Axel Herman Haig during the thirty years that have intervened between the publication of "The Vesper Bell," the earliest of his more important productions, and the present day. During this period Mr. Haig has consistently exercised his powers upon the noblest examples of architecture in England, France, Italy, and Spain, with frequent excursions into other countries, among which his native land is to be included, always selecting worthy subjects, and producing works of art that have been a source of pleasure not only to those with power to appreciate them as such, but to those also for whom familiarity with the scene depicted supplies an additional motive for acquiring an engraved representation of it.

## CHILDE HASSAM

Born, Boston, 1859

It is with some such adventurous thrill and speculation that one examines the new etchings of Childe Hassam. But one soon discovers that it is the artist and not the craftsman who made them.

Impressionist etchers are rare: there were Pissarro and Cezanne in his few plates, and perhaps Liebermann, Besnard, and Zorn. But as a general rule the impressionists confined their research to the domain of pigment and color. Thus it is all the more refreshing to come upon an impressionist who can also express his vision in terms of the etched line. Nor is he limited in his choice of subject. If one wishes the sparkle and animation of sunshine one may look at "Toby's, Cos Cob," or "A Portsmouth Doorway."

Childe Hassam has responded with rare grace to the charm of the Colonial. Many of his etchings are brief transcriptions of its sense and spirit into a more modern key. Not that he consciously seeks to reproduce the Colonial in art because it is old or American or fashionable, but he reacts to its intrinsic beauty and charm. Per-

haps it was his birth and education in the heart of New England that gave him this sympathetic approach to the spirit of its past. Childe Hassam consecrates his choicest gifts to that "goddess of dainty thought—reticent of habit, adjuring all obtrusiveness, purposing in no way to better others, seeking and finding the beautiful in all conditions and in all times."

## EUGENE HIGGINS

Born, Kansas City, Mo., February, 1874

Painter-Etcher. Pupil of Laurens, Benjamin Constant, Gérome and Ecole des Beaux Arts in Paris. Member of Painter-Gravers; New York Water Color Club; Brooklyn Society of Etchers; American National Academy.

## JULES JACQUEMART

Born, Paris, 1837; Died, 1880

Jules Jacquemart is the most marvelous etcher of still life who ever existed in the world. In the power of imitating an object set before him he has distanced all past work, and no living rival can approach him.

"The beauties which Jacquemart sees and reveals in a masterpiece of goldsmith's or lapidary's work are for the most part imperceptible by the common eye. Like a true artist and poet, he teaches us what to look for; and we come at last by his guidance to perceive magic qualities in the precious relics of the past, till cups of crystal and agate, and sword-hilts, or chalices of gold, are for us themes of inexhaustible wonder, objects of unwearied interest and contemplation. I never knew the glory and beauty of noble old work in the precious stones and metals till Jules Jacquemart taught me. The Joyaux of the Louvre were familiar to me, but a veil hung between me and their true splendour, and it was only when Jacquemart had etched them one by one that I learned to know them truly. An egg of crystal belonged to a fortune-telling gypsy; her eyes could see magic figures in its watery clearness which revealed to her the hidden mysteries of fate; often have others looked into it, but always without apprehending the secret things of destiny. So we have our precious gems and vases, and we never know their inner wonder and significance till there comes a genius like Jacquemart, when suddenly the scales fall from our eyes, and for the first time

in our lives WE SEE! So true is this that the study of Jacquemart's etchings has definitely increased my enjoyment of common objects, such as plate and crystal on a dinner-table, and the veinings of marble, and the transparencies of jewels; I apprehend subtle lustres and reflections in these things which were once imperceptible to me, and I know that the difference is due to the etchings of Jules Jacquemart—I know this as positively as a man who has been successfully operated for cataract knows to what surgeon he owes the recovery of his sight.

When Jacquemart illustrated porcelain for a work of his father, 'Histoire de la Porcelaine,' he began to be inimitable; and when he was commissioned by M. Barbier de Jouy to illustrate the jewels of the Louvre, he stood at last on his own ground, master of his subject, master of his means, safe from all human rivalry, a prince in a little fairy princedom of his own, full of enchanted treasures, full of gold and opal and pearls, of porphyry and sardonyx and agate, of jasper and lapis lazuli, all in the deepest and truest sense his own; for what rich man ever so truly possessed these things?"

PHILIP GILBERT HAMERTON

## JOHANNES KOEPPING

Born, Dresden, Germany, June 24, 1848; Died, 1914

Koepping's rudimentary education was acquired in his native city, where he finally entered the Polytechnic for the study of chemistry. An inordinate inclination for drawing and painting, which even as a child was conspicuous in his nature, seemed to increase with his years. However, he continued at the Polytechnic until he had completed his course. In 1869, being in his twenty-first year, he left Dresden to settle in Munich, where, dominated by his love of art, he abandoned his scientific career and entered his name as a student at the l'Ecole des Beaux, where he worked in both the drawing and painting classes and did a few studies in etching.

Mr. Koepping is a Chevalier of the Legion of Honor; member of the Royal Academy of Art, Berlin; Honorable Member of Imperial and Royal Academy of Fine Arts, Vienna; of the Royal Academy of Art, Munich. He has received numerous medals and rewards.

## FREDERICK AUGUSTE LAGUILLERMIE

Born, Paris, March 27, 1841

At the age of nineteen Laguillermie entered l'Ecole des Beaux Arts, studying under both Bougureau and Leopold Flameng. In 1863 he exhibited in the Salon for the first time, showing the "Flute Player" and "The Wife of Diomedes." In 1866 he was awarded the Prix de Rome. He was placed Hors Concours, awarded second class medal and decorated with the Legion of Honor in 1882 for his etching after Vibert's painting of "Gulliver on the Island of Lilliput."



## MAXIME LALANNE

Born, Paris, 1827; Died, 1886

Maxime Lalanne is the first artist who ever received knighthood for his qualities as an etcher. When the King of Portugal conferred upon him the Order of Christ, it was expressly in recognition of the value of his etchings; but the King of Portugal is an etcher himself, and knows good work when he sees it.

No one ever etched so gracefully as Maxime Lalanne. This merit of gracefulness is what chiefly distinguishes him; there have been etchers of greater power, or more striking originality, but there has never been an etcher equal to him in a certain delicate elegance, from the earliest times till now.

He is also essentially a true etcher; he knows the use of the free line, and boldly employs it on due occasion. No one can doubt, on looking at any plate by Lalanne, that he is a master of his craft.

PHILIP GILBERT HAMERTON

To my mind, at least, Lalanne was one of the most exquisite and refined illustrators of architecture who ever lived. His ability to express a great building, a vast town, or a delicate little landscape has never been equalled, I think, by anybody but Whistler. To a certain extent he was mannered; so was Rembrandt; Whistler is the only man I know of who is not.

Lalanne probably acquired his refinement of handling in the production of his innumerable delicate etchings. His etching of Richmond and the Thames, which appeared in the Portfolio, is the most exquisite example of his work I have seen in any English periodical.

JOSEPH PENNELL

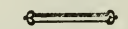
## AUGUSTE LEPÈRE

Born, Paris, Nov. 30, 1849; Died, Nov. 20, 1918

Lepere is the master of original engraving which has been too neglected since the great period of its florescence, the 17th and 18th centuries. Truly he excelled in no matter what medium of interpretation he used, whether painting, drawing, wood-engraving, etchings, or color etchings.

Among the older artists he can be compared with Durer, Rembrandt, and Callot, and with the modern artists such as Meryon, Rops, Bracquemond, and above all Vierge. Technique was really the only thing he learned from others; his art was always his own; spontaneous, abundant, manifold, always new, Lepere was a great, an inexhaustible creator.

The ingenious fertility of his mind, his understanding of nature, his intelligence, his penetration, his sincere, and in a sense religious nature, in short all the subtleties of his genius and his conscience were served by a firm hand, admirably adaptable yet always sure.



## CLAUDE LORRAINE (GELLÉE)

Born, Champagne, France, 1600; Died, 1682

With the exception of boyhood and two years of wandering, the whole of his life was passed and all of his work was executed in or near Rome.

Day after day he would be up before dawn and far into the Campagna; heedless of fatigue, he would stay there until after nightfall, noting every phase of dawn, straining to seize the tints of sunrise, sunset, and the gloaming, tints which he would endeavor to match with colors on his palette. Then in his studio or garret he would set to work with palette thus prepared and endeavor to produce a transcript of the facts which he had seen, and which he succeeded in rendering with a veracity which no painter before him had ever obtained.

It was apparently about 1636 that Claude Lorraine came under the notice and the protection of Cardinal Guido Bentivoglio, one of the most distinguished prelates of the Roman court and one of the ablest diplomatists of the day.

## ÉDOUARD MANET

Born, Paris, 1833; Died, 1883

Édouard Manet had independent means and the lack of early appreciation and even hostility which his works encountered did not entail actual poverty or physical suffering. His lack of success was, however, a life-long sorrow to him. In a "Manifesto to the Public" in 1867, he wrote: "Monsieur Manet has always recognized genius wherever he found it and has never aimed to overthrow an ancient tradition of art nor to establish a new one. He has merely sought to be himself and no other." Manet died in 1883.

"His prints possess vividness and spontaneity and realistic texture rather than delicacy and surface finish, the craftsman's ideal of finesse in etching technique. His work has a rugged vitality that at once challenges and impresses the spectator. Duret gave a physiological explanation for this: 'Manet was a man of excessively nervous and sensitive temperament. The images which the eye conveyed to the brain were conceived with a vividness which, when it was transferred to a picture, appealed excessive to the commonplace vision of ordinary men.' Manet's great contribution to the graphic arts was an application of impressionist technique to etching."

## JAMES McBEY

Born, Newburgh, Scotland, 1884

Within that ceaseless procession of artists and art works there appears, every once in so often, an individuality whose destiny seems peculiarly and exclusively mirrored in the etched copperplate, whose achievement flashes out brilliantly with the turn of the printing press. Charles Meryon, that mad genius of old Paris, was such a figure; Seymour Haden, the surgeon-etcher, was another, and Callot and Piranesi and Lalanne and Bracquemond in their lesser ways also. Others, it is true, like Rembrandt and Goya and Millet, divided their allegiance among many themes and interests. To this company now must be added the Scotchman, James McBey. Fate almost seems to have forced the etching needle into his hand, and he in turn was early seized with that passion for etching, as Zilken once said of Bauer: "Which takes possession of all those who are fated to achieve great things with Aqua Fortis."

McBey grew up without having seen or heard of pictures or art in the little fishing village of Newburgh on the Aberdeen coast. At

fifteen he was serving a bank in Aberdeen, and as errand boys are likely to be, still quite outside the sphere of artistic influence. A year or so later he happened to find in a public library a translation of Maxime Lalanne's treatise on etching, which so greatly aroused his interest that he immediately attempted to etch. His enthusiasm continued in spite of obstacles, for the bank naturally pre-empted the best of his time and strength and it was long before he even saw a real etching. But in 1902, when he was eighteen, he succeeded in producing an etching (his second finished plate), "Boys Fishing," remarkable for its individual observation and its skillful manipulation. In spite of its crude spots it is a precocious achievement, for etching, like orchestration or novel writing, is usually one of the mature arts. From then on he found his metier with accelerating mastery. Searching out with unerring taste for the flawless things of the art, he pored over the prints of Rembrandt, Whistler, and Goya; and passing phases of their influence are reflected in such plates as "On the Amstel or Enkhuisen." He threw up his counting house career and made several journeys to Holland, Spain and Morocco, all of which bore fruit in delightful etchings. He achieved an immediate popular success, a distinction rather unusual in that it was thoroughly merited.

## CHARLES MERYON

Born, Paris, 1821—Died, 1868

Charles Meryon, the famous master of etching, was the son of an English physician and a French opera dancer. In 1837 he entered the Naval School, at Brest, where he remained for two years. On leaving this school he was assigned to training ships cruising about the Mediterranean. Several years later on his return to Paris he had occasion to see the etchings of Eugene Blery, an etcher of trees and plants. Meryon was so strongly impressed by Blery's work that he sought instruction from the artist and soon learned all the technical resources of the art of etching. He began in the year 1849 by copying the work of such artists as Loutherbourg Karel du Jardin, A. van de Velde, Zeeman and others.

In 1850 Meryon began his famous series of Paris etchings, starting with "Le Petit Pont" and culminating in the "Abside de Notre Dame" in 1854. The following year he received a commission from two French bankers in San Francisco to etch an extensive view of the new city, which was done after photographs furnished to the artist.

During the last ten years of Meryon's life he was much of the time afflicted with a mental malady and died in an asylum.

## JEAN FRANCOIS MILLET

Born, Gruchy, France, October 4, 1814;
Died, Barbizon, January 20, 1875

Corot and Millet were the outstanding figures of the Barbizon group. Their names are household words, but we must not permit the fact of their universal popularity to blind us to the greatness of their genius or the wonderful originality of their work. We believe that the true greatness of Millet's prints will be more and more appreciated as time goes on.

It was in the January of 1837—some fourteen or fifteen months after the father's death that Millet, furnished with sundry letters of introduction, entered the studio of Paul Delaroche in Paris.

The etchings of Millet are, at the very least, masterly notes of motives for his painted pictures. They are, then, quite as much as the pictures themselves, records of peasant life, as the artist observed it intimately, and at the same time subtle and expressive suggestions of atmosphere and light and shade.



## ADRIAEN VAN OSTADE

Born, Haarlem, 1610; Died, 1685

Among the Genre painters of Holland, Adriaen van Ostade holds, both as painter and as etcher, the first rank. He went to school to Frans Hals. At that time his fellow-student, Adriaen Brouwer, and later on, Rembrandt, had great influence upon his development. Rembrandt particularly influenced him in composition. Ostade spent his entire life in Haarlem.

Scenes from the family and social life of the peasants, single types from this class, Ostade represented with the entire satisfaction of an artist who finds his subject absolutely sufficient and who handles his medium with ease and certainty. He feels with his models a full contentment in their limitation to the narrowest kind of life; but an all-pervading humor never fails in his pictures.

Ostade treats the technic of etching in a curiously painter-like manner. He avoids his distinct line and the definite contour, he expresses the modeling with masses of uneven little strokes, and shows his figures well lighted against a dark background. With his apparently aimless little strokes he attains most charming and transparent shadows, most wonderful modeling of form and the truest expression of texture—more than all, however, he attains a warm, soft, chiaroscuro, which gives atmosphere and feeling to the representation.

## JOSEPH PENNELL

Born, Philadelphia, Pa., July 4, 1860

Etcher, Illustrator, Author. Pupil of PAFA and Pa. School of Industrial Art. Member: ANA 1907; NA 1909; Nat. Inst. A. L.; Phila. WCC (hon.); N. Y. Arch. League, 1894; Salma. C.; Phila. SE; New York SE; SI; Inter. Soc. of Painters, Sculptors, and Gravers, London; Soc. of Illustrators, London; Royal Belgian Academy, assoc. 1914, member 1917; Paris SAP; T Square C.; Societe des Peintres-Graveures Francais; Paris Art Workers Guild, London; Pa. Chapter AIA (hon.); Royal Inst. British Architects (hon.); Fellowship PAFA.

Awards: Hon. mention, Paris Exp., 1889; medal, AC Phila., 1892; medal, Columbian Exp., Chicago, 1893; gold medal, Paris Exp., 1900; hon. mention, Paris Salon, 1901; Silver medal, Pan-Am. Exp., Buffalo, 1901, gold medal, Dresden, 1903, Grand Prize, St. Louis Exp., 1904; gold medal, Liége, 1905; Grand Prix, Milan, 1906; Barcelona, 1907; Brussels, 1910; gold medal, Amsterdam, 1912; grand prize, London, 1913; grand prize, Florence, 1915; medal P.-P. Exp., San. F., 1915.

Represented in Luxemburg and Cabinet aux Estampes, Paris; Uffizi Gallery, Florence; Modern Gallery, Venice; Modern Gallery, Rome; British and South Kensington Museums, London; Library of Congress, Washington; Art Institute of Chicago; Brooklyn Museum; Berlin, Dresden and Munich Galleries.

Author: "Modern Illustration;" "Life of J. M'Neill Whistler" (with Mrs. Pennell); "The Graphic Art Series," etc.

## GIAMBATTISTA PIRANESI

Born, Venice, 1720; Died, Rome, 1778

His tomb is in the Church of St. Mary on the Aventine, which once belonged to the Priory of the Knight of St. John. There is there a statue of some merit which commemorates him, and the fact that he, as architect, restored and decorated that Church ten years or more before his death. He also restored the Church of Santa Maria del Popolo, which everybody visits in Rome on account of its superb monuments of the Renaissance; and his work as architect in the interior of this Church, at least, is not without some merit in a conventional and academical way. This, however, is of little account. Piranesi is known now in one way

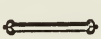
only, and in that way is not half so well known as he should be. His big etchings of architectural subjects are too big for collectors to enjoy heartily. Your true collector is a man of minute and delicate little refinements and subtle distinctions in his tastes and in his ways, and Piranesi's works are big and bold. He was one of the last of the great painter-etchers and painter-engravers of old times, and by no means the least of them. It may be extravagant to say, as some have said, that his work would be gathered as eagerly as Rembrandt's if it were not so bulky; but it is not extravagant to say that no man has seen all that the engraver's art is capable of until he has seen and studied everything that Piranesi has left.



## CAMILLE PISSARRO

Born, St. Thomas (Antilles), 1830; Died, 1903

It would hardly be expected that the Impressionists with their central aim, the realistic rendering of contrasts of color in the higher gamut and the momentary play of reflected light, would find in etching a medium which would preserve the essential character of their art. Camille Pissarro, however, succeeded in expressing a wonderful atmosphere in his little-known plates. His line-work is as thin and sinuous as Corot's and in his combinations of gray and darker tints, which form a large factor in his scheme, he relies considerably on stopping out and second biting. He made liberal use of aquatint, no doubt finding in its regular open grain a certain kinship with the "divisionalism" or "pointillism" by which a certain vibrative quality is achieved in the rendering of light and atmosphere. He always aimed at the production of a plate whose tone should be entirely expressed in the bitten work, leaving the smallest margin for variation in the printing.



## JEAN FRANCISQUE RAFFAELLI

Born, Paris, 1845;

Famous French painter-etcher who has specialized in etchings printed in color.

Raffaelli's work is distinct from that of most of the other colour-etchers, in the avoidance of aquatint and the tone processes; he keeps almost entirely to line, whether in dry-point or etching.

## ERNEST D. ROTH

Born, Stuttgart, Germany, 1879

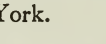
Born at Stuttgart, Germany, January 17, 1879. Was brought to the United States when but a few months old. Resides in New York.

A pupil of the National Academy of Design, where he studied etching under James D. Smillie. Is a member of the National Academy; American Water Color Club; and Salmagundi Club. Is Ex-President of the Brooklyn Society of Etchers.

Was awarded the Shaw prize and Saltus prize for painting, and the Chicago Society prize for etching. Examples of his work are in the New York Public Library; Museum of Fine Arts, Boston; Metropolitan Museum; Chicago Art Institute; and the Uffizi Gallery in Florence.

He visited Italy in 1905, remaining there until 1907, and his work there established his reputation as one of our foremost etchers. He returned to Italy in 1912-1914, and also etched a number of important plates in France in 1914. He spent the year 1921 in Spain, and a number of his etchings and drawings made that year are in the Hispanic Museum.

Since 1921 he has painted and etched a number of important works in and around New York.



## THEODORE ROUSSEAU

Born, Paris, 1812; died at Barbizon, 1867

Corot, speaking of Rousseau, said: "He is an eagle, while I am only a lark who sings little songs in my gray skies." What the world wants is the best kind of an eagle and the best kind of a lark. Who will deny that in the painting world we find them in Corot and Rousseau. Corot was light of heart; he sang while he painted. Rousseau was heavy of heart; he wrought at a picture with something like agony, and was reluctant to let it go.

Corot and Rousseau are usually spoken of as the founders of the Barbizon School, a village on the outskirts of Fontainebleau, about thirty miles from Paris, but Corot, like Daubigny, was only a visitor to Barbizon. His painting ground was Ville D'Avray, much nearer to Paris.

Rousseau and his friend Millet were the two who made Barbizon famous. They could think themselves back into the days when their lodging was a barn converted into a rough inn, from which

they explored the forest, leaving their painting materials overnight in hollow trees or in caves in the rocks.

From his earliest days trees had a fascination for Rousseau. One sees his pictures of oak trees, looking centuries old, in many galleries. It is almost impossible to mistake Rousseau, who but he could have painted "Outskirts of the Forest of Fontainebleau," "Sunset," in the Louvre, or "The Oaks," which hangs near to it; or "A Glade in the Forest of Fontainebleau," at the Wallace Gallery?

In the Hartmann sale in Paris, in 1861, his picture "Les Landes" was bought by the Louvre for about $25,000, but too late to affect Rousseau's heart or pocket.

It is strange to reflect that in his day Rousseau was regarded by the official painters as a rebel, and for years he was refused at the Salon. Not till 1867 did he receive real recognition, and was awarded a Medal of Honor.

## SIR FRANK (FRANCIS JOB) SHORT

Born, Woolaston, England, June 19, 1857

Short learned some poor sort of drawing at the Stourbridge School of Art; but was trained to be a civil engineer. He entered the National Art Training School in 1883; studied also in the Life Class at Westminster, then under Professor Fred Brown, and at the short-lived school of the Royal Institute of Painters in Water-Colours; and so drifted into his present calling.

He was elected a member of the Royal Society of Painter-Etchers in 1885; and an Associate of the Royal Academy in 1906. In the composition of his etchings, perhaps his most striking characteristic is his insistence on the value of line. He never confuses etching with painting; nor tries to express the values of one method in terms of the other. Every single line must have a story to tell; a purpose plain and unmistakable upon the face of it. He does not fall into the error of calling upon his medium for more than it is able to give. Short does not try to rival the tragedy of Rembrandt, nor the dainty suggestion of Whistler. He takes a way of his own—quiet, dignified, carefully worked out with rare reticence and modesty, and instinct in every touch with the assurance of truth in its most poetic phases.

## FRANCIS HOPKINSON SMITH

Born, Baltimore, Md., October 23, 1838; Died April 7, 1915

Because of his great versatility Smith has often been called a modern Leonardi di Vinci; architect, builder of lighthouses, widely known as an author of fiction, lecturer of renown, and artist in water color and charcoal of great repute. Of abounding life and vivacity, he was a most entertaining and charming companion and his circle of friends reached to all parts of the United States and abroad. His widely read books, his prominence on the lecture platform, and the refinement of his work in water color and charcoal drawing, made him one of the most widely known, as he was perhaps, the best loved of all artist-authors of recent years.

## J. M. W. TURNER

Born, London, 1775; Died, 1851

The Liber Studiorum was designed and carried out by Turner in the early-middle period of his career, its publication ranging from 1807, when he was thirty-two, to 1819, when he was forty-four—these twelve years coinciding pretty nearly with what is generally known as his "Second Manner" in Art.

The Liber Studiorum was intended by Turner from the first to be a series—not of sketches, but of fully finished pictures; and these pictures were to illustrate his whole range of powers, and to embrace every sort of subject of which he considered himself master. The Liber Studiorum came forth a truly monumental work, taking rank with the highest productions of Turner's genius.

W. G. Rawlinson

## ANTHONIE VAN DYCK

Born, Antwerp, 1599; Died, London, 1641

No true critic can be indifferent to Van Dyck. He was one of the great princes of the art. He had all the great qualities; he had perfect freedom and exquisite refinement. His aims were few, his choice of means instinctively wise and right, his command of them absolute, his success complete.

Philip Gilbert Hamerton

## JAMES M'NEILL WHISTLER

Born, Lowell, Mass., July 10, 1834; Died, 1903

Following in his father's footsteps he entered in 1851 the military college of West Point, there to make those studies which would eventually give him the rank of officer in the United States Army. But at the test quite another vocation than that of arms declared itself. He developed an extraordinary aptitude for drawing, and soon the handling of the pencil absorbed him and dominated all his other studies. He had begun drawing when he was quite a child and there are at Petrograd drawings which he made when he was ten years old. The drawings made at West Point are already very free and very personal. His artistic vocation taking definitely the upper hand, he then left the United States, whither he was never to return, and arriving in Paris towards the end of 1855, entered the studio of Gleyre.

Whistler devoted himself to etching in the most diverse circumstances, tracing the image directly on the copper without any preparation or preliminary drawings. The copper plate and the point were for him what paper and pen or pencil are for others. So his drawings are rare, while his engraved work is considerable. He made his point move with sureness; each line told and fell into its place.

## ANDERS ZORN

Born, Mora, Sweden, 1860—Died, Stockholm, 1920.

Paris, the artistic center of the world, set the seal of her supreme authority on Zorn's work. He was hailed as a Master, and although in America, we had greeted him as such fourteen years ago, we cannot now do better than quote what M. Henri Marcel says in his admirable introduction to the catalogue of the Paris Exhibition:

"But it is in his etchings that the art of Anders Zorn is seen in its highest vigor, creativeness and sureness of hand, whether these etchings be done directly from nature or are transcriptions of his masterly paintings. Lines apparently scribbled at random and which might seem to harshly gash the copperplate, result in a whole which is strong, clear and vivid, and the etchings present pictures expressing the most delicate and fleeting phases of expression and gesture. This extreme refinement, although couched in a disguise of affected roughness, cannot be described in words. Let us only say that these etchings—paradoxical in their coarseness of means and fineness of effect, manifest the master at his best."